

1913-14.

PROSPECTUS  
OF THE  
SPECIAL TRAINING COURSE  
(Pianoforte)  
FOR TEACHERS

And Syllabus of an Examination based thereupon.

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Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W.

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INSTITUTED, 1822.

INCORPORATED BY ROYAL CHARTER, 1830.

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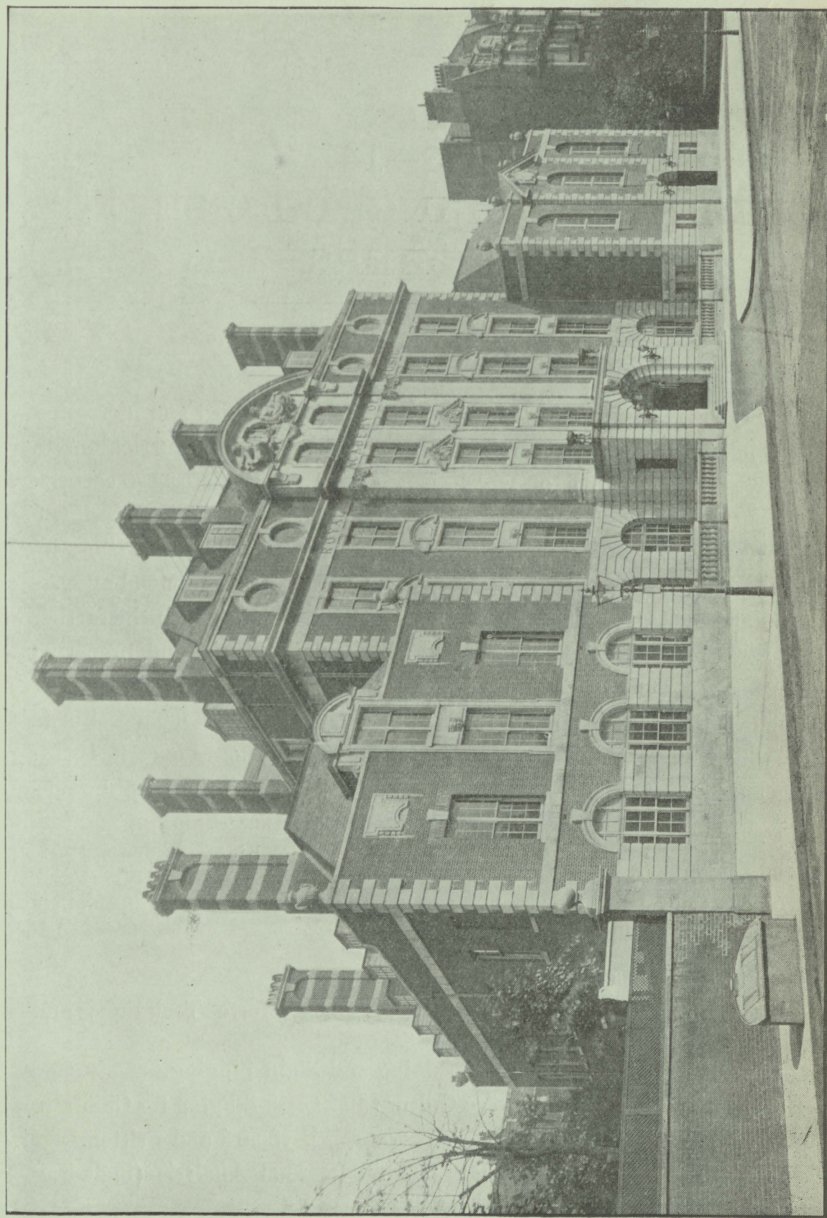
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ROYAL ACADEMY OF MUSIC, YORK GATE, MARYLEBONE ROAD, N.W.



## 1913—14. SPECIAL TRAINING COURSE FOR TEACHERS.

### PIANOFORTE.

THIS Course has been instituted to meet the increased and increasing demands made upon teachers of to-day and to provide a curriculum in subjects, a knowledge of which is essential to Pianoforte Teachers. These subjects have been so co-ordinated and arranged that an adequate knowledge of them can be acquired in the course of one year's study by a person already advanced as a performer and possessing general average musical knowledge. The curriculum has been designed with the further object of improving the student's *general musicianship*, and preparing him for the work of organizing and supervising the general study of Music in Schools, by embracing within its scope the fundamental facts on which all teaching is based, and particularly those concerned with the teaching of Pianoforte Technique and Interpretation, the Fundamentals of Music, Ear-Training, the conduct of Class-Singing, and the practical application of Harmony-study to these subjects.

The Course will consist of a series of Lecture-Lessons by specialists in the following subjects:—

- (I.) The teaching of Children.
- (II.) The Fundamentals of teaching Pianoforte Technique and Interpretation.
- (III<sup>a</sup>.) The teaching of Ear-Training and Sight-Singing.
- (III<sup>b</sup>.) The teaching of Voice-Culture and Class-Singing for Children.
- (IV.) The teaching of Harmony—aural, keyboard and written.
- (V.) The teaching of Phrasing and Musical Analysis (including the study of Form).
- (VI.) Lectures on the Principles of the Art of Teaching.

The Course will also include one individual lesson per week in



Pianoforte-Playing. Although this is optional in certain cases,\* it is desirable that all those entering for the Course shall take this weekly lesson.

All the above-named Lecture-Lessons are designed with the primary object of being a TRAINING IN TEACHING, and students attending them will, from time to time, be called upon to give practical demonstration of points specified by the Lecturers.

Students entering for the special course for Teachers thereby become students of the Academy, and are therefore entitled to all the privileges of studentship, including the Annual Examination and awards, prizes, etc.

Lecture-Lessons on one or more of the following subjects may be taken as separate courses by Students and Non-Students of the Academy.

### SESSION 1913-14.

#### Table of Fees.

	£	s.	d.
Entry Fee ... ..	2	2	0
Fee for Complete Course (including Principal Study one lesson per week and the general advantages of R.A.M. Studentship) ... .. per Term	12	12	0
Fee for Complete Course (omitting Pianoforte for those who hold the R.A.M. Certificate of Merit in Pianoforte-Playing or the Diploma of Licentiate-ship in Pianoforte-Playing) ... .. per Term	8	8	0
Fee for Complete Course (omitting Voice-Culture and Class-Singing for those who hold the R.A.M. Certificate for Voice-Culture and Class-Singing for Boys and Girls) ... .. per Term	10	10	0

#### Terminal Arrangements.

	No. of Lectures.	Fees for Non-Students.
		£ s. d.
Michaelmas Term, 1913.		
Lecture-Lessons on the teaching of :—		
Voice-Culture and Class-Singing (Mr. James Bates), on Saturday mornings at 9.30 ... ..	12	1 1 0
Ear-Training and Sight-Singing, <i>Elementary</i> (Mr. Field Hyde), on Saturday mornings at 10.30 ... ..	12	1 1 0
The Principles of the Art of Teaching (Mrs. Curwen), on Wednesday afternoons of first half of Term at 4 ... ..	6	1 1 0

\* Optional to students who hold the Certificate of Merit of the R.A.M. in Pianoforte-Playing, or the R.A.M. Diploma of Licentiate-ship in that subject.



	No. of Lectures.	Fees for Non- Students. £ s. d.
Michaelmas Term, 1913—Lecture-Lessons— <i>continued</i> .		
The Teaching of Children (Miss Gardner), on Wednesday afternoons at 5.30 ...	12	1 11 6
Lectures on the History of Music (Sir A. C. Mackenzie and Mr. F. Corder), on Wednesdays of second half of Term at 2.30	6	1s. 0d. per* Lecture or 5s. 0d. the Course of 6.
Lent Term, 1914.		£ s. d.
Lecture-Lessons on the teaching of :—		
The Teaching of Children (Miss Gardner), on Wednesday afternoons of first half of Term at 5.30 ... ..	6	1 1 0
The Principles of the Art of Teaching (Mrs. Curwen), on Wednesday after- noons of second half of Term at 4 ...	6	1 1 0
Ear-Training and Sight-Singing, <i>Advanced</i> (Mr. Field Hyde), on Saturday morn- ings of first half of Term at 11.15 ...	6	0 10 6
Voice-Culture and Class-Singing (Mr. James Bates), on Saturday mornings of second half of Term at 11.15 ...	6	0 10 6
Harmony—Aural and Written (Mr. Stewart Macpherson), on Wednesday after- noons of second half of Term at 2.30 ... ..	6	1 1 0†
Phrasing and Musical Analysis (Mr. J. B. McEwen), on Saturday afternoons of second half of Term at 12.30 ...	6	1 1 0†
The Fundamentals of Pianoforte Technique, <i>Advanced</i> (Mr. Tobias Matthay), on 1st, 3rd, 5th, 7th, 9th, and 11th Saturdays of Term at 9.45 ... ..	6	1 11 6†
The Fundamentals of Pianoforte Technique, <i>Advanced</i> (Mr. Oscar Beringer), on 2nd, 4th, 6th, 8th, 10th, and 12th Saturdays of Term at 9.45 ... ..	6	1 11 6†

\* Free to students of the R.A.M.

† Ordinary students of the R.A.M. pay 10s. 6d. less per course of twelve lectures marked thus.



	No. of Lectures.	Fees for Non- Students. £ s. d.
Lent Term, 1914—Lecture-Lessons— <i>continued</i> .		
Lectures on the History of Music (Mr. Oscar Beringer, Mr. Stewart Macpherson, and Dr. H. W. Richards), on Wednesday afternoons of first half of Term at 3.30 ...	6	1s. 0d. per* Lecture or 5s. 0d. the Course of 6.
Midsummer Term, 1914.		
Lecture-Lessons on the teaching of :—		
Phrasing and Musical Analysis (Mr. J. B. McEwen), on Wednesday afternoons at 3 ... ..	12	2 2 0†
Harmony, Aural and Written (Mr. Stewart Macpherson), on Wednesday afternoons at 4.30 ... ..	12	2 2 0†
The Fundamentals of Pianoforte Interpretation, <i>Advanced</i> (Mr. Oscar Beringer), on 1st, 3rd, 5th, 7th, 9th, and 11th Saturdays of Term at 10.45 ... ..	6	1 11 6†
The Fundamentals of Pianoforte Interpretation, <i>Advanced</i> (Mr. Tobias Matthay), on 2nd, 4th, 6th, 8th, 10th, and 12th Fridays of Term at 5.30 ... ..	6	1 11 6†

### SPECIAL TEACHERS' EXAMINATION.

During the Easter and Summer Vacations an Examination will be held. Those reaching the required standard in the various subjects of examination will be recommended to the Directors of the Academy for the distinction of ASSOCIATE OF THE ROYAL ACADEMY OF MUSIC, with the privilege of the use after their names of the letters A.R.A.M.

Attendance during at least one complete year of the Special Training Course (three consecutive terms) is necessary before a student is eligible for this Examination.

Persons who hold the Certificate of Merit of the Royal Academy of Music in Pianoforte-Playing, or who are Licentiates of the Academy in that subject, are exempt from the SOLO-PLAYING portion of the above-named Examination, but must submit to all the other specified tests. Similarly, persons who hold a certificate in Voice-Culture, Sight-

\* Free to students of the R.A.M.

† Ordinary students of the R.A.M. pay 10s. 6d. less per course of twelve lectures marked thus.



Singing and Ear-Training granted by the Royal Academy of Music in 1911, or later, will be exempt from the tests in those subjects and from attendance at the lectures thereon.

The Examination will be based upon the matters detailed in the annexed Synopses (I. to VI.), and will also include the performance of contrasted movements selected by the candidates from the list of works announced for this purpose in the Special Notice issued in January, 1914, except for candidates exempted in accordance with previous paragraph.

The Examination will be partly *viva voce*, and partly by means of paper-work. The *Viva Voce* Examinations will be conducted by Boards of Examiners chosen from among the following:—Messrs. CARLO ALBANESI, Hon. R.A.M., JAMES BATES, OSCAR BERINGER, Hon. R.A.M., JOHN E. BORLAND, Mus.D., F. CORDER, F.R.A.M., F. C. FIELD HYDE, STEWART MACPHERSON, F.R.A.M., TOBIAS MATTHAY, F.R.A.M., J. B. McEWEN, M.A., F.R.A.M.; H. W. RICHARDS, Mus.D., Hon. R.A.M., Mrs. SPENCER CURWEN, Miss M. SCOTT GARDNER.

Ample time will be given for the working of the various papers.

The Examination will be in two portions, part during the Easter Vacation and the remainder during September. The first portion of the Examination will be upon the principles of the Art of Teaching, the Teaching of Children, Voice-Culture and Class-Singing, Ear-Training and Sight-Singing. The second portion of the Examination will consist of the performance tests, and *viva voce* questions upon the fundamentals of teaching Technique and Interpretation, Harmony and Form-Analysis, and the papers upon these subjects. The fee for the whole Examination is ten guineas, payable five guineas on or before 28th February, and five guineas on or before 7th July. Entries should be made on the form printed on page 18.

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## SYLLABUS OF LECTURE-CLASSES.

The Lectures will be distributed over the academic year from September, 1913, to July, 1914.

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### I. The Teaching of Children.

ELEMENTARY.

Lecturer: Miss M. SCOTT GARDNER.

(Twelve Lectures in Michaelmas Term, and six in first half of Lent Term.)

General principles of teaching—A child's first pianoforte lesson—How and in what order to present the elements of music to his notice



in a practical manner—The instrument—Sound : its pitch, quality and duration—Time and rhythm—The relation of ear-training to the pianoforte lesson—Phrasing and elementary form—Sight playing—Simple transposition—Criticism of students' practical essays in teaching.

## II. The Fundamentals of Teaching Pianoforte Technique and Interpretation.

ADVANCED.

Lecturers : { Mr. OSCAR BERINGER.  
                  { Mr. TOBIAS MATTHAY.

### SYNOPSIS OF LECTURES BY MR. OSCAR BERINGER.

(Six Lectures in Lent Term, and Six Lectures in Midsummer Term.)

On the use and relation of technical exercises—The relation of Études—Their use preparatory to the performance of works of composers of different periods and schools.

On the division of time for practising technique—Études—Bach and the polyphonic school—Classical school—Romantic school—Modern school.

On characteristics in the performance of works of composers of different periods and schools, including Time—Variations in Time—Tone—Expression—Phrasing—Fingering—Ornamentation and the use of the pedals.

On practical pianoforte teaching—Lessons in technique, études and pieces given by individual students under the personal supervision of the lecturer.

On the progressive choice of études and pieces for students of different degrees of advancement.

On Sight-reading—Memorising—Transposing—Modulating.

Criticism of students' practical essays in teaching.

### SYNOPSIS OF LECTURES BY MR. TOBIAS MATTHAY.

(i.) *The Fundamentals of Technique.*

(Six Lectures in Lent Term.)

The mechanism of the instrument—The nature and duration of the act of tone-production—The determining factors of Tone quantity quality and duration—The varying degrees of force, how determined—



Key-resistance—Aural-attention—Time-attention—The muscular factors—Stiffness *v.* Freedom—Legato and staccato—The basic forms of muscular combination—The relationship between the causal actions and resulting movements—Touch equalisation—The rotation principle—Lateral adjustments—Details of combinations and varieties of touch—The teaching of the touch-facts to advanced students and to children respectively—The allocation of the *causes* of faults—Criticism of students' practical essays in teaching.

(ii.) *The Fundamentals of Interpretation.*

(Six Lectures in Midsummer Term.)

General principles of teaching—Real practice *v.* automatic strumming—The use and abuse of example—Difference between cramming and real teaching—Attention in practising and in teaching—The principle of shape in music—The scanning of rhythm—Musical progression in its various aspects—Unclear passage work and its correction—Divided passages—The basis of continuity in performance—The Rubato principle: its various forms and combinations—The definite and indefinite in Rubato—The factor of tone variety—The element of duration and its application—The principles of pedalling—The principles of fingering—The principles of memorising—The allocation of the *causes* of faults—Criticism of students' practical essays in teaching.

### III<sup>a</sup>. Ear-Training and Sight-Singing.

Lecturer: Mr. F. C. FIELD HYDE.

ELEMENTARY COURSE.

(Twelve Lectures in Michaelmas Term.)

Psychological considerations on sight-singing and ear-training—Absolute pitch, relative pitch, and scale relationship: their respective values as bases of musical education—The effect of early sight-singing and ear-training on subsequent musical study: instrumental, theoretical, and vocal—The value of class-instruction—Principles of class (or choir) management and teaching—Qualifications necessary in the teacher—The recognition of the relationships within the major scale—Mental effects—Common accidentals and their effects on tonality—Transitions to related keys—Identification by ear of simple melodies and phrases—The application of scale relationship to the staff—Difficulties in staff sight-reading—The relationships between staff and sol-fa notations—The place of the latter—The dual notationist.

Time—Teaching by note values *v.* teaching by rhythmical effects—Pulse, accent, measure—The rhythmic patterns found in simple time, and the order in which they should be taught—The time names—Time dictation—Ear tests in melody and rhythm combined.



## ADVANCED COURSE.

(Six Lectures in first half of Lent Term.)

The higher development of the subjects of the elementary course—Extraneous modulations—Chromatics—The minor—Methods of teaching—The keyboard chart—Identification of "inner parts"—Ear tests in two or more parts.

Time—Rhythmical tests in compound time—A key to rhythmical difficulties—Hints on class-management.

In both the Elementary and Advanced Courses practice in actual class-management and teaching will be given.

### III<sup>b</sup>. The Teaching of Voice-Culture and Class-Singing for Children.

Lecturer : Mr. JAMES BATES.

(Twelve Lectures in Michaelmas Term, and six in second half of Lent Term.)

The organs employed in singing—Breathing—Range of children's voices—"Head voice," "Middle voice," "Chest voice"—Blending of registers—Vowel sounds and consonants—Principal attributes of pure vocal tone, and how to acquire them—Causes of and cures for bad tone and faulty intonation—Enunciation and elocutional phrasing—Expression—How to treat "bad ear" and other difficulties—The teaching of unison songs, rounds and canons—Balance and blend of voices in part-singing—Two-part and three-part exercises and songs—Class management and the direction of a choir of children.

### IV. The Teaching of Aural, Keyboard, and Written Harmony.

Lecturer : Mr. STEWART MACPHERSON.

(Six Lectures in second half of Lent Term, and twelve in Midsummer Term.)

Harmony as a continuation of elementary ear-training—The relation of harmony to the pupil's instrumental study—The recognition of chords and progressions by the ear—The mental effects of various chords, etc.—Phrasing and cadences—The importance of playing harmonic progressions in all keys—Harmony and sight-reading—The need of keyboard facility to the teacher of ear-training classes—Harmonization of melodies at the keyboard—The treatment of unessential notes—Passing-notes and suspensions—How to modulate readily—Harmonic and contrapuntal dictation—The fundamentals of effective harmony-teaching.



## V. The Teaching of Phrasing, Musical Analysis and Form, etc.

Lecturer : Mr. JOHN B. McEWEN.

(Six Lectures in second half of Lent Term, and twelve in Midsummer Term.)

The conditioning factors of musical form—Rhythm, its psychological basis—Metre—Tempo, the unit of thought—The phrase, the incomplete statement—The period or sentence, the complete statement—Tonality and pitch-relationships—Harmonic relationships, principles involved—Key relationship and modulation—Polyphonic forms—The fugue—Basis of modern musical design—Combination of the principles of tonality with the rhythmic process—The dance-forms—The suite—The “classical forms”—Modern developments.

## VI. The Principles of the Art of Teaching.

Lecturer : Mrs. CURWEN.

(Six Lectures in the first half of Michaelmas Term, and six in the second half of Lent Term.)

How psychology helps the teacher—Ideas : how they come to us—The percept ; the mental image ; the concept—The musical percept, etc.—Visualizing and auralizing—Contact with the real—The child's musical environment—The “Circle of thought”—Interest : on what it depends—Instruction and interest : their relation to each other—Different kinds of interest—The material of instruction and the pupil's stage of development—Musical material : how it differs from all other—Treatment of special subject-matter—The lesson and its parts—Order of presentation—Manner of presentation—Balance of knowledge and skill—Knowledge an organic growth—The New and the Old—The Concrete and the Abstract—The Thing and the Sign—The Particular and the General—The Conscious and the Unconscious—Attention—Memory—Habit—The art of listening—Correlation of musical studies—Correlation with other studies—Economy of time in teaching—Character-building—The teacher's responsibility.



# SPECIAL TRAINING COURSE FOR MUSIC TEACHERS. EXAMINATION SYLLABUS.

1914.

## PIANOFORTE.

THIS Examination will take place during the Easter and Summer Vacations. The present Syllabus is designed for Candidates whose principal study is Pianoforte, and who have pursued the course of study prescribed by the Committee for such Students; but in future its scope may be enlarged so as to admit other subjects as principal study. The examination will be based upon the Lecture Lessons and Classes of the Special Training Course and will be in two parts:—

- (a) *Viva Voce*, 4 subjects.
- (b) *Paper Work*, 5 subjects.

The Examiners will be selected from the following:—MESSRS. CARLO ALBANESI, Hon. R.A.M., JAMES BATES, OSCAR BERINGER, Hon. R.A.M., JOHN E. BORLAND, Mus.D., F. CORDER, F.R.A.M., F. C. FIELD HYDE, STEWART MACPHERSON, F.R.A.M., TOBIAS MATTHAY, F.R.A.M., J. B. McEWEN, M.A., F.R.A.M., H. W. RICHARDS, Mus.D., Hon. R.A.M., Mrs. SPENCER CURWEN, Miss M. SCOTT GARDNER.

### Part I. Viva Voce.

- SUBJECT I.—The Teaching of Children.
- SUBJECT II.—Tests in Performance, etc., and in the teaching of Advanced Pianoforte Students.
- SUBJECT III.—Voice-Culture, Ear-Training, Sight-Singing, and Class-Management.
- SUBJECT IV.—Aural and Keyboard Harmony.

### Part II. Paper Work.

- PAPER A.—Harmony, etc.
- PAPER B.—Musical Analysis, Phrasing, etc.



PAPER C.—The teaching of Children and Elements of Music.

PAPER D.—Pianoforte Teaching (Advanced).

PAPER E.—The Principles of the Art of Teaching.

No Student can be accepted as a Candidate in this Examination who has not attended at least 75 per cent. of the prescribed Lectures.

Candidates to be successful must obtain at least 75 per cent. of the marks in each of the subjects in Parts I. and II. Any portion or portions failed in may be taken at a subsequent examination upon payment of such further fee as the Committee may determine, but all branches must be passed within three years in order that a Candidate should be considered successful at the Examination.

Successful Candidates will be eligible for election by the Directors as ASSOCIATES OF THE ROYAL ACADEMY OF MUSIC, and will have the right to add to their names the distinctive letters A.R.A.M.

### Part I. Viva Voce.

SUBJECT I.—THE TEACHING OF CHILDREN.

(The Examination will last about forty-five minutes.)

The Candidate will be expected to give proof of ability to make clear to the learner, by explanation and illustration, the necessary elementary facts of Music, and the notation of the same, viz. :—

TIME. Pulse, Accent and Measure.  
Pulse-divisions in Simple and Compound Time.  
Time Signatures.

PITCH. The Staff and related Symbols; Intervals.  
Key: including the relationship of keys to each other  
and elementary (practical) chord knowledge and  
transposition.

Also to answer questions on :—

How to give first ideas of Interpretation.

Form, Phrasing and Touch, in the teaching of children's pieces.

SUBJECT II.—TESTS IN PERFORMANCE AND IN THE TEACHING OF  
ADVANCED PIANOFORTE STUDENTS.

(The Examination will last about an hour.)

(a) Candidates will be required to select and perform one piece from each of the three lists (*A*, *B* and *C*); three pieces in all: to be announced in January of the present session.

A high standard of performance will be required.



The following were the lists issued last year:—

*List A. (Contrapuntal.)*

PRELUDE AND FUGUE in F sharp minor ... (No. 14, Book II. of Preludes and Fugues.)	<i>Bach.</i>
PRELUDE AND FUGUE in B flat minor ... (No. 12, Book I. of 48 Preludes and Fugues.)	<i>Bach.</i>
FUGUE in A minor (Peters Ed., Vol. 207) ...	<i>Bach.</i>
PRELUDE AND FUGUE in D ... ..	<i>Bach-d'Albert.</i>
FUGUE, from Variations on Theme by Handel	<i>Brahms.</i>
PRELUDE AND FUGUE in E minor, with Chorale, (Op. 35, No. 1) ... ..	<i>Mendelssohn.</i>

*List B. (Slow movement.)*

FINALE, from Sonata in E (Op. 109) ...	<i>Beethoven.</i>
ANDANTE, from Sonata in F minor (Op. 57)...	<i>Beethoven.</i>
FIRST MOVEMENT from Sonata in A flat (Op. 110) ... ..	<i>Beethoven.</i>
ADAGIO, from Sonata in D minor (Op. 31) ...	<i>Beethoven.</i>
INTERMEZZO in B flat minor (Op. 117, No. 2)	<i>Brahms.</i>
LARGO, from Sonata in B minor (Op. 58) ...	<i>Chopin.</i>
NOCTURNE in D flat (Op. 27, No. 2) ...	<i>Chopin.</i>
NOCTURNE in E major (Op. 62, No. 2) ...	<i>Chopin.</i>
KREISLERIANA (Op. 16, No. 2) ... ..	<i>Schumann.</i>

*List C. (Quick movement.)*

FIRST MOVEMENT, from Sonata in F minor (Op. 57) ... ..	<i>Beethoven.</i>
FIRST MOVEMENT, from Sonata in E flat (Op. 31) ... ..	<i>Beethoven.</i>
FINALE, from Sonata in C major (Op. 53) ...	<i>Beethoven.</i>
ÉTUDE in A minor (Op. 25, No. 11)... ..	<i>Chopin.</i>
FINALE, from Sonata in B minor (Op. 58) ...	<i>Chopin.</i>
CONCERT-STUDY in F minor (No. 3 of Concert Studies) ... ..	<i>Liszt.</i>
FIRST MOVEMENT, from Sonata in G minor (Op. 22) ... ..	<i>Schumann.</i>

Also (at the Examiners' option) any scales and arpeggios, except double-sixth scales.

NOTE.—Persons who hold the Certificate of Merit of the Royal Academy of Music in Pianoforte-Playing, or who are Licentiates of the



Academy in that subject, are exempt from the SOLO-PLAYING portion of the above-named Examination, but must submit to all the other specified tests. Candidates thus exempted are, however, requested to bring with them to the *Viva Voce* Examination, Subject II., a pianoforte composition, well known to themselves (preferably a Sonata). In this the Examiners will exemplify faults (as to notes, time, phrasing, technique, fingering, etc.) and the Candidates will be expected to locate and correct these faults.

Candidates will also be required to pass the following tests :—

- (b) (I.) A short pianoforte piece not previously known to the Candidate must be played to the Examiners. Candidates will be allowed to study this piece half-an-hour before entering the Examination Room, and will be permitted the use of a pianoforte in so doing. Questions will be asked as to its musical construction, phrasing, etc., and also as to technical difficulties.
- (II.) The playing of a piece or a portion of a piece at first sight.
- (c) Questions on the facts of Touch and Technique and their application in teaching.
- (d) Questions on the laws of Interpretation, and their application in teaching.
- (e) Questions on the Principles of Pedalling; the Principles of Fingering; the Selection of Pieces, Studies, etc., and the Teaching of Memorising.
- (f) The pointing out of the CAUSES of faults (to be illustrated by the Examiners), both as to Technique and as to Interpretation, and the proper course for their correction.

SUBJECT III.—(A.) VOICE-CULTURE, EAR-TRAINING, SIGHT-SINGING  
AND CLASS-MANAGEMENT.

(Forty-five minutes allowed.)

- (a) Simple questions on the organs employed in singing, and on their respective functions in the use of the voice. Breathing. "Head Voice," "Chest Voice," and registers. Compass of children's voices. Principal attributes of pure vocal tone, and how to acquire them. Faults in voice production, and how to correct them. Causes of and cure for flat and sharp singing. Vowels. Consonants. Enunciation. Elocutional phrasing. Expression as illustrating light and shade, rhythm and mood. Balance and blend of voices in part singing. How to treat children said to have "Tone Deafness" and "Bad Ear," or "No Voice." "Break" of voice.



- (b) Questions on Class-Management and on the teaching of three unison National Songs, two rounds or canons, two two-part songs and two three-part songs, all chosen by the Candidate and previously prepared. (Copies of such music must be brought by each Candidate.)
- (c) To give any key-note required from a C tuning fork.

(B.) SIGHT-SINGING. TONIC SOL-FA AND STAFF NOTATIONS.

- (a) To sing diatonic and easy chromatic passages, also those containing modulations to the dominant, sub-dominant and relative minor keys.
- (b) To sing a test in any form of the minor mode.  
(The above tests to be sung to the Examiner's pointing on the Tonic Sol-fa Modulator.)
- (c) To point on the Modulator and Sol-fa from memory one unison song, selected from the three prepared by the Candidate.
- (d) To monotone to Sol-fa time-names, or to "laa," a passage containing any common divisions of the beat in simple or compound times.
- (e) To read at sight from Tonic Sol-fa and from Staff notations, not more than two tests in Time and Tune combined, containing diatonic and easy chromatic passages. These may modulate into the dominant, sub-dominant, and relative minor keys, and may include any common divisions of the beat in simple or compound time.

N.B.—Satisfactory intonation is essential to success in this branch of the examination.

(C.) EAR TESTS.

- (a) To imitate short passages sung or played by the Examiner.
- (b) To write from dictation in Tonic Sol-fa or on the Staff with G clef, a simple melodic passage of not more than four bars, which may modulate to the dominant, sub-dominant, or relative minor. The key-chord will be named and played, and the test, which may be in  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ , or  $\frac{6}{8}$  time, will be played through not more than three times by the Examiner.

(D.) BLACKBOARD EXERCISES.

- (a) To translate passages from Tonic Sol-fa into Staff notation, and from Staff notation into Tonic Sol-fa.



- (b) To write a Time and Tune Exercise as for a Class, in Staff notation, illustrating points suggested by the Examiner.

NOTE.—Persons who hold a Certificate in Voice-Culture, Ear-Training, Sight-Singing and Class-Management granted by the Royal Academy of Music in 1911, or later, will be exempt from the tests in those subjects.

#### SUBJECT IV.—AURAL AND KEYBOARD HARMONY.

(Thirty minutes allowed.)

The Candidate will be required :—

- (a) To play simple chord-progressions, cadences, etc., in any key asked for by the Examiner.
- (b) To harmonise a simple melody, of not more than eight bars, at the pianoforte.
- (c) To recognise by ear, and to describe, the chords in an easy diatonic passage played by the Examiner.
- (d) To modulate at the pianoforte between two nearly-related keys named by the Examiner.
- (e) To answer questions upon the practical teaching of Elementary Harmony, in relation to its connection with the subjects of Ear-Training and Pianoforte teaching.

### Part II. Paper Work.

(Two hours allowed for each paper.)

#### *Paper A.—Harmony.*

- (a) The phrasing of an extended melody and the insertion of appropriate cadence-chords.
- (b) The ornamentation of a passage of simple harmony by the insertion of passing-notes and suspensions.
- (c) The harmonisation of a simple melody and of an easy unfigured bass.

#### *Paper B.—Musical Analysis, etc.*

- (a) The analysis of a given pianoforte composition, as to its form, rhythmical construction, etc.
- (b) Questions upon the various types of form usually employed by composers in pianoforte works (including fugue).
- (c) Questions upon the general characteristics of the pianoforte music of various periods from the time of Bach onwards.



*Paper C.—Pianoforte Teaching.*

ELEMENTARY : Questions on the teaching of the rhythmic sense and its development in elementary pianoforte teaching ; the teaching of memorising, of sight-playing, etc. ; difficulties common among young pupils and how to deal with them.

*Paper D.—Pianoforte Teaching.*

ADVANCED : On the ground covered by the Lecture-Lessons, including : the application of ornaments, selection of pieces and studies, the teaching of Touch and Interpretation, and the allocation of the causes of faults.

*Paper E.—The Principles of the Art of Teaching.*

Questions on the subject-matter of the Lectures ; Candidates giving their own examples of the application of the principles to practical teaching.

FOR FURTHER PARTICULARS, SEE DETAILED PROSPECTUS OF LECTURES.

*By order of the Committee of Management,*

F. W. RENAUT, *Secretary.*

*May, 1913.*



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*This leaf to be detached and used as Entry Form.*

NO LETTER IS NECESSARY WHEN SENDING THIS FORM AND FEE.

## Royal Academy of Music.

### EXAMINATION FOR THE ASSOCIATESHIP OF THE ROYAL ACADEMY OF MUSIC.

APPLICATION TO ENTER FOR EXAMINATION.

*Name in Full* (Please write clearly. If a lady please state Miss or Mrs.).

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*Address*.....

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If exemption from either the Solo-Playing, or Voice-Culture, Sight-Singing and Ear-Training, or both portions is claimed, in accordance with Note at foot of page 13, please state the Subject and date of Examination at which successful.

.....

*Signature of Candidate*.....

*To the Secretary,* *Date*.....  
ROYAL ACADEMY OF MUSIC,  
YORK GATE, MARYLEBONE ROAD, LONDON, N.W.

N.B.—The fee for the whole Examination is **Ten Guineas**, payable **Five Guineas** on or before **28th February**, and **Five Guineas** on or before **7th July**. Entries should be made on this Form and sent in to the Secretary by the 28th February, 1914.



